

# Identity:

Representations of the Self

# Identify:



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Front cover: Bruce Nauman, *Bound to Fail*  
from the series *Photograph Suite*, 1966-67

Below: Bruce Nauman,  
*Coffee Spilled Because the Cup Was Too Hot*  
from the series *Photograph Suite*, 1966-67



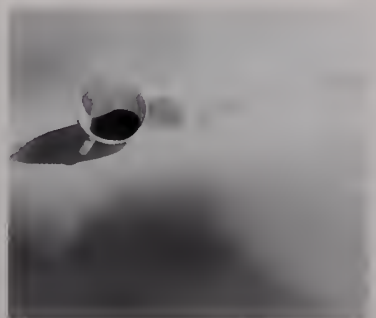
# Identity: Representations of the Self

During the past twenty-five years, a large number of American artists have challenged traditional modes of self-portraiture by examining their own images in highly psychological terms and in relation to their larger social and political environment. The concept of the individual as a self-governing, autonomous being has been challenged in modern philosophical and psychoanalytic theory. We now understand ourselves to be in a fluctuating place within a given system. We are not born in full possession of our identity; it is rather something mediated by gender, race, and class in the symbolic orders of language, history, and culture. It is within this context that we can begin to comprehend the work of the artists in this show, who, since the early 1960s, have been challenging conventional representations of the body and the notion of subjectivity and redefining the realm of the aesthetic.

Precedents for questioning both the identity of the artist and traditional art practice can be found in the works of the Dadaists and Marcel Duchamp. They abandoned commonly held distinctions between art and everyday life, challenging the nineteenth-century Romantic conception of the artist. Duchamp carefully cultivated his own public image, touching on the theme of gender identification in his adoption of a female alter ego, Rose Selavy (pronounced “Eros, c’est la vie” – “Love, that’s life”). In collaboration with the American artist Man Ray, Duchamp posed in drag for portraits of Rose. By signing artworks in her name and incorporating her image into a number of works, Duchamp made the issue of the artist’s identity pivotal to the art object.

The works in this exhibition incorporate direct traces of the artists’ physical presence, known as indexical images. Artists have exploited indexical imagery by using their own bodies to make casts, X-rays, videotapes, and photographs. Jasper Johns’ work *Skin* (1975), for example, is a charcoal impression or print of the artist’s body made on paper. *Skin* goes far beyond traditional illusionistic portraiture in its mapping and flattening of the artist’s own body onto a two-dimensional surface. More historically, *Skin* recalls the Shroud of Turin or the miraculous impression of Christ’s face on Veronica’s Veil, both indexical images in Christian iconography.

Photographs comprise the largest number of works in this exhibition. Although the photograph is purported to be a visual record of the external world, the documentary nature of the photograph is often called into question by these works. For example, in *Family Combinations* (1972), William Wegman offers unaltered photographic portraits of his mother, father, and himself alongside hybrid versions of mother/father, mother/son, and father/son. He uses darkroom techniques to create a visually “close-knit” family – graphically revealing a self temporally and historically through the social unit of the family.



Bruce Nauman, *Cold Coffee Thrown Away*  
from the series *Photograph Suite*, 1966-67

Lucas Samaras  
*Photo-Transformation 11/6/73, 1973*



Lucas Samaras  
*Photo-Transformation 11/3/73, 1973*



Beginning in the 1950s and throughout the early 1960s, American artists such as Jasper Johns, Robert Rauschenberg, Robert Morris, Andy Warhol, and Lucas Samaras confronted the perceived limitations of the traditional self-portrait. Robert Rauschenberg's *Autobiography* (1967) documents the artist's personal history as well as his extensive experimentation with cross-disciplinary media, including theater, dance, and performance work. The three sections of *Autobiography* show an X-ray of the artist's whole body superimposed over his horoscope, a spiraling biographical text with a childhood photograph of Rauschenberg and his family at center, and a photograph of Rauschenberg in his dance performance *Pelican* of 1963 superimposed over images of New York City (his place of work) and a map of Texas (his home state). In its combination of factual biography and documentation of Rauschenberg's artistic career, *Autobiography* implies an equation between art and life.

Andy Warhol's hyperbolic celebration of American popular culture drives the question of identity beyond the realm of an introspective consideration of self. Through his insistence on celebrity, Warhol's own persona becomes an object of mass consumption, relegated to the banal familiarity of Marilyn Monroe or a Campbell's soup can. Warhol's work is ultimately concerned with the transparency of cultural icons. "If you want to know about Andy Warhol," he said, "just look at the surface of my paintings and films and me, and there I am. There's nothing behind it." In compositional formats similar to those of many Warhol portraits, Chuck Close focuses on the human figure, usually isolating the face. Close, also like Warhol, often produces his works in series, wherein the same face – Close's or someone else's – appears repeatedly. In this fashion, Close performs an emotionally detached analysis of representation, photography, and the reproduction of images. In his Photo-Transformation series, Lucas Samaras manipulates the chemical process by which a Polaroid photograph develops, altering his natural appearance to expose psychological dimensions. In his panoramic Polaroids, aspects of the artist's identity are revealed through the guises and props which he employs.

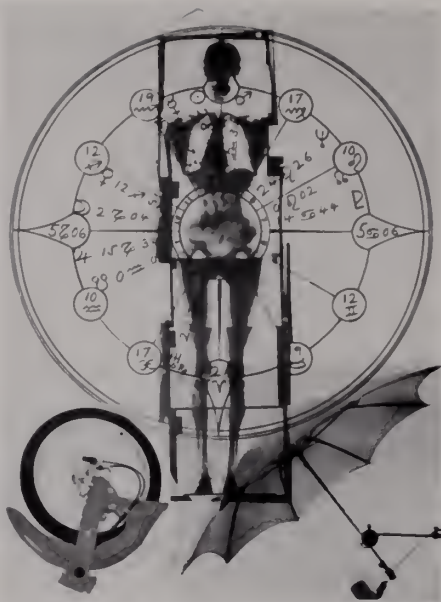
It may seem paradoxical to suggest that a passage can be traced from Minimalist work to art which incorporates the body – what was initially called "Body Art." However, Minimalist Art insisted on viewer involvement and experience through imposing scale and serial organization. It is precisely this engagement between real-life experience and art which prompted the incorporation of the body and refusal to bracket out social, psychological, historical, and contextual references. Robert Morris' *I-Box* (1962) presents a full-length nude photograph of Morris behind a hinged, I-shaped door set into a proto-Minimalist box. With an ironic celebration of the cult of the artist, Morris quite literally reveals himself to his audience.

America underwent two decades of significant social and political change in the 1960s and 1970s. Artists were profoundly influenced by the activism engendered by the civil rights, anti-war, and feminist movements – all of which rebelled against and redefined traditional



Bruce Nauman, *Drill Team*  
from the series *Photograph Suite*, 1966-67





Robert Rauschenberg  
Autobiography, 1967

roles. While traveling around the United States during the sixties, Lee Friedlander executed a large body of work in which his own image is indirectly presented through mirrors, shadows, reflections, and acute camera angles. This visual complexity as well as the importance of social context within these photographs distinguishes them from traditional portrait photography. In *Colorado* (1967), the artist's image is reflected in a storefront window, but his face is blocked out and a photograph of John F. Kennedy hangs above. Expanding beyond self-portrayal, this photograph conflated Kennedy, an iconic persona of the era, and Friedlander, a representative of the younger generation in search of an identity in a climate of political and social unrest.

Jonathan Borofsky has stated, "Everything I make is me" and "I seem to be every character – the victim as well as the oppressor." In 1969, Borofsky began the Conceptual practice of counting from zero to infinity, sequentially numbering all of his works in an attempt to impose order and system in a complex world: "It's my anchor. This numerical counting is the purest statement I can make." *Self-Portrait* (1980) shows the artist covered with numbers, an image in which he attempts to completely equate his own person with his art. However, the image is not without ambiguity in its allusion to the numbered victims of Nazi concentration camps.

By the late sixties, many artists began to question their roles as individuals within a rapidly changing society and obsessively examined their own images and bodily functions as a means of personal expression. During this period of self-scrutinization, Body Art and Process Art were born out of the Conceptual and Minimalist movements. In much of the art of the mid- to late sixties by Bruce Nauman, John Baldessari, Vito Acconci, Chris Burden, and Dennis Oppenheim the body is substituted for the object and even becomes the art object. Photographs, texts, videotapes, and films were used to document these artists' activities. Nauman, for example, developed the working method of creating tasks to occupy his time in the studio and then recording these activities on film and videotape. The tapes concentrate on repetitive banal actions, such as pacing or stomping the floor and bouncing balls. Through such mindless tasks, Nauman pinpoints the artist and his body as the locus of his art. Nauman's own image is a recurrent motif in his eleven-part *Photograph Suite* (1966–67). The images present visual puns on their titles. For example, the expression "eating my words" implies taking back what one has said; however, the photographic image shows the artist literally eating the letters W, O, R, D, and S with jam and milk. Nauman photographs his own back in *Bound to Fail*, allowing a part of his body he cannot ordinarily see to be scrutinized or exposed. The backs of things held an interest for Nauman; he saw the backside as emblematic of anonymity and unrecognizable universality.

In the mid-1960s, John Baldessari also assigned himself tasks within tightly controlled parameters, limiting any decision making on his own part. In the 1971 video *I Am Making Art*, Baldessari repetitively moves parts of his body while stating, "I am making art." His monotonous actions simultaneously recognize and mock the idea of the body as a site for aesthetic



Bruce Nauman, *Feet of Clay*  
from the series *Photograph Suite*, 1966-67

meaning. In 1969, Vito Acconci abandoned poetry to take up performance. In *Following Piece* (1969), Acconci randomly chose people on a New York City street and, without their knowledge, followed them until they entered a private space. Acconci attempted to subjugate his own activities completely, observing and mirroring the actions of the person followed. He thus attempted to obliterate his own self and simultaneously acquire the identity of others.

Chris Burden and Dennis Oppenheim explore the limits of their individual psyches by subjecting their bodies to extreme physical trials. In performance works of the early seventies, which have been frequently characterized as masochistic exhibitionism, Burden was crucified on a Volkswagen, shot in the arm by a friend, kicked down the stairs at an international art fair, and nearly drowned while attempting to breathe water. Dennis Oppenheim came to Body Art by way of his involvement with environmental sculpture or earthworks. At the end of the sixties, he began to insert his own body into the landscape and document an interaction with the natural environment. In *Reading Position for Second Degree Burn, Stages 1 and 2* (1970), Oppenheim exposed his body to the sun for five hours and documented with color photographs how his skin became sunburned and markedly changed in color.

During the 1960s and 1970s, as American culture went through a crisis of self-doubt and experienced a political awareness at the popular level, previously unacknowledged areas of experience began to be articulated. In the art world, female artists appeared in increasing numbers and were consciously instrumental in investigating new media. More traditional media such as painting and sculpture, associated as they are with a male-dominated artistic tradition, were treated skeptically. Dance, performance, and video were seen as more appropriate media to express women's individual and social experience, which had been largely suppressed.

Adrian Piper explicitly confronts issues of race, class, and gender in the three-part work *Political Self-Portrait* (1978–80). Each part is devoted to one of these issues. Piper's choice of medium is itself a political and economic statement. Photostat is an inexpensive means of mechanical reproduction; the value in the work lies entirely in the information conveyed, not in the materials used. The texts relate autobiographical stories concerning Piper's early life as a child of mixed race, growing up in Harlem and attending an elite and predominantly white private school. Piper utilizes written narrative to locate her identity within a political structure and to examine her unstable sense of self in relation to ethnic factors and class hierarchy.

With the introduction of feminist art practices into the discourse of high art, the concept of a universal author – one who produces timeless truths that transcend history, class, and sexual differences – was questioned and criticized. Many of the women artists in this exhibition use role-playing to expose the effects of patriarchy. Such masquerade is an explicit component of the works of Cindy Sherman, Lynn Hershman, Eleanor Antin, and Ilene Segalove. In her series



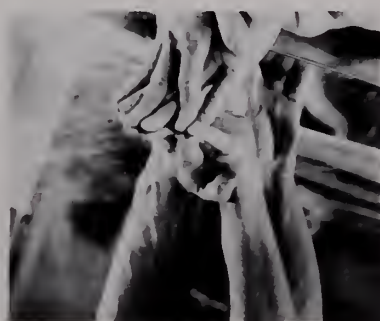
Bruce Nauman, *Finger Touch Number 1*  
from the series *Photograph Suite*, 1966-67



of black-and-white film stills, Sherman presents herself in the stereotypical female roles of Hollywood films. By assuming multiple guises, Sherman attempts to resist any simple identification with the roles assumed, maintaining a detached and critical relationship to these representations. In more recent works, such as *Untitled #146* (1985), Sherman has moved beyond Hollywood stereotypes to explore fashions, myths, and fairytales. Her work asserts that the feminine cannot be reduced to a single or essential definition. In Lynne Hershman's videotape *Confessions of a Chameleon* (1986), the artist plays "herself" as well as invented characters, while always claiming, "I always tell the truth." In this way, she points out that woman cannot speak falsely when she only has recourse to a language of patriarchy.

Both Eleanor Antin and Ilene Segalove utilize photography in order to investigate the history of Western culture and to insert a female presence into it. In the series of photographs *My Tour of Duty in the Crimea* (1977), Antin poses as Florence Nightingale during the Crimean War (1853–56). By creating a photographic record of the beginnings of the modern nursing profession, Antin adds cultural value to the practice of nurturing and caring. Furthermore, Florence Nightingale, a historical figure who is perceived largely as a fictional creation, gains validation through Antin's documentation. Historical role-playing is also the subject of Segalove's *Close, But No Cigar* (1976), in which the artist takes on the guises of various male and female role models: Sir Isaac Newton, a Barbie doll, Louis Daguerre, and Florence Nightingale. Segalove's image of herself bare breasted and without nipples is juxtaposed against an image of Barbie in a witty critique of the popularized ideal of feminine beauty. Although she never explicitly identified herself as a feminist, Francesca Woodman's work consistently considers a feminine identity, exploring the psychological relationship between her physical being and the external environment. In works such as those from the House series (1975–76), she is absorbed into the traditionally feminine, domestic setting, menacingly hidden by flowered wallpaper and consumed within the hearth.

Autobiographical works of the eighties by such artists as Robert Mapplethorpe and Douglas and Michael Starn are referential not only to the art of the seventies but also to even earlier traditions of self-portraiture. Certain formal qualities of the art object – a classic compositional structure, higher quality of finish, and substantial scale – are common characteristics of many recent works concerned with investigating the self. The carefully composed and subtly crafted photographic self-portraits of Mapplethorpe create an emotionally charged visual diary in which male homosexuality and issues of gender are recurrent themes. In *Self-Portrait* (1980), Mapplethorpe wears makeup, taking on an androgynous appearance which reveals the fluidity of culturally determined characteristics of gender. Posing with a skull-headed cane in *Self-Portrait* (1988), Mapplethorpe continues his role as provocateur by confronting the viewer with an image of human mortality. Douglas and Michael Starn, identical



Bruce Nauman, *Finger Touch with Mirrors*  
from the series *Photograph Suite*, 1966–67

Cindy Sherman  
*Untitled Film Still #48, 1979*



Cindy Sherman  
*Untitled Film Still #50, 1979*



Cindy Sherman  
*Untitled Film Still #56, 1980*



twins who work collaboratively, create a mirrored self-image in *Double Stark Portrait* (1985–86) by crumpling, cutting up, and taping back together a photograph of only one of the pair. The Narcissus-like figure looking down at his own inverted self-image is symbolically representative of both twins, their individual identities becoming interchangeable.

Surrealist-inspired comedy and tragicomic melodrama with allusions to stereotypical television and Hollywood movies of the 1940s and 1950s have been influential for male artists addressing issues of identity in recent photography and videotape. Michael Smith's videotape *Go For It, Mike* (1984) is a whimsical spoof of commercial rock video and of advertising. It is ostensibly an advertisement for the artist, but in its utilization of high camp it is more reminiscent of Saturday morning children's television. A pseudo-Surrealist current is apparent in Bruce Charlesworth's untitled photographs, which exploit highly suspenseful moments and dramatic lighting effects. An individual's search for self-identity is here presented through the stylized narrative extravaganzas of the daytime soap opera.

The artists in this exhibition believe that subjectivity is culturally mediated – that it exists within and is determined by conditions in social and political spheres. Reacting against earlier ideals of the individual as an autonomous being, independent of cultural representations, these artists attempt to construct alternative, innovative, and diverse representations of the self.



Bruce Nauman, *Self-Portrait as a Fountain*  
from the series *Photograph Suite*, 1966-67

# Works in the Exhibition

Dimensions are in inches;  
height precedes width precedes depth.

## Vito Acconci (b. 1940)

*Following Piece*, 1969/1988

Black-and-white photographs with text mounted  
on board, 30 × 40

Barbara Gladstone Gallery, New York

## Eleanor Antin (b. 1935)

*My Tour of Duty in the Crimea: In the Trenches  
Before Sebastopol*, 1977

Black-and-white photograph mounted on board,  
30 × 22

Ronald Feldman Fine Arts, New York

*My Tour of Duty in the Crimea:  
The Letter Home*, 1977

Black-and-white photograph mounted on board,  
30 × 22

Ronald Feldman Fine Arts, New York

*My Tour of Duty in the Crimea: War Games*, 1977

Black-and-white photograph mounted on board,  
30 × 22

Ronald Feldman Fine Arts, New York

## John Baldessari (b. 1931)

*Portrait: Artist's Identity Hidden with  
Various Hats*, 1974

Seven black-and-white photographs,  
13⅞ × 11 each

Sonnabend Gallery, New York

## Jonathan Borofsky (b. 1942)

*Self-Portrait*, 1980 (printed 1987)

Black-and-white photograph, 26½ × 39¼  
Paula Cooper Gallery, New York

## Bruce Charlesworth (b. 1950)

*Untitled*, 1985

Color photograph, 16 × 16

Collection of Eileen and Michael Cohen

*Untitled*, 1987

Color photograph, 16 × 16

Collection of Eileen and Michael Cohen

## Chuck Close (b. 1940)

*Self-Portrait*, 1980

Polacolor II photograph, 80 × 40

Pace/MacGill Gallery, New York

## Lee Friedlander (b. 1943)

*Albany*, 1967

Black-and-white photograph, 11 × 14

Laurence Miller Gallery, New York

*Colorado*, 1967

Black-and-white photograph, 11 × 14

Laurence Miller Gallery, New York

*New York City*, 1968

Black-and-white photograph, 11 × 14

Laurence Miller Gallery, New York

*Route 9W, New York*, 1969

Black-and-white photograph, 11 × 14

Laurence Miller Gallery, New York

## Jasper Johns (b. 1930)

*Souvenir*, 1964

Encaustic on canvas with objects, 28¾ × 21

Collection of the artist

*Skin*, 1975

Charcoal on paper, 41¼ × 30¾

Private collection

## Robert Mapplethorpe (b. 1946)

*Self-Portrait*, 1973

Black-and-white photograph with frame, 14 × 16

Collection of the artist

*Self-Portrait*, 1980

Black-and-white photograph, 20 × 16

Robert Miller Gallery, New York

*Self-Portrait*, 1988

Black-and-white photograph, 24 × 20

Robert Miller Gallery, New York

## Duane Michals (b. 1934)

*Self Portrait As If I Were Dead*, 1968

Black-and-white photograph, 8 × 10

Sidney Janis Gallery, New York

*Self portrait as Somebody else*, 1973

Two black-and-white photographs, 3½ × 5¼ each

Sidney Janis Gallery, New York

## Robert Morris (b. 1931)

*I-Box*, 1962

Mixed-media construction, 19 × 12¾ × 1¾

Collection of Leo Castelli

**Bruce Nauman (b. 1941)**

*Photograph Suite*, 1966–67

Eleven color photographs

*Bound to Fail*, 19<sup>15</sup>/<sub>16</sub> × 23<sup>13</sup>/<sub>16</sub>

*Coffee Spilled Because the Cup Was Too Hot*,  
19<sup>7</sup>/<sub>8</sub> × 23<sup>7</sup>/<sub>16</sub>

*Cold Coffee Thrown Away*, 20<sup>7</sup>/<sub>8</sub> × 23<sup>13</sup>/<sub>16</sub>

*Drill Team*, 20<sup>7</sup>/<sub>8</sub> × 23<sup>15</sup>/<sub>16</sub>

*Feet of Clay*, 19<sup>14</sup>/<sub>16</sub> × 23<sup>3</sup>/<sub>16</sub>

*Finger Touch Number 1*, 19<sup>7</sup>/<sub>8</sub> × 23<sup>14</sup>/<sub>16</sub>

*Finger Touch with Mirrors*, 19<sup>7</sup>/<sub>8</sub> × 23<sup>3</sup>/<sub>16</sub>

*Self-Portrait as a Fountain*, 20<sup>7</sup>/<sub>16</sub> × 23<sup>15</sup>/<sub>16</sub>

*Untitled*, 20<sup>7</sup>/<sub>16</sub> × 23<sup>7</sup>/<sub>8</sub>

*Waxing Hot*, 20<sup>7</sup>/<sub>16</sub> × 20<sup>4</sup>/<sub>4</sub>

*Eating My Words*, 19<sup>9</sup>/<sub>16</sub> × 23<sup>5</sup>/<sub>16</sub>

Whitney Museum of American Art, New York;

Purchase 70.50.1–11

**Dennis Oppenheim (b. 1938)**

*Reading Position for Second Degree Burn*,  
*Stages 1 and 2*, 1970

Two color photographs with drawing and text  
mounted on boards, 40 × 40 each

John Labatt Limited, Toronto

**Adrian Piper (b. 1948)**

*Political Self-Portrait #2*, 1978

Photostat, 16 × 24

John Weber Gallery, New York

*Political Self-Portrait #1*, 1979

Photostat, 16 × 24

John Weber Gallery, New York

*Political Self-Portrait #3*, 1980

Photostat, 16 × 24

John Weber Gallery, New York

**Robert Rauschenberg (b. 1925)**

*Autobiography*, 1967

Offset lithograph, 204 × 54

Whitney Museum of American Art, New York; Gift of  
Broadside Art, Inc. 68.68

**Lucas Samaras (b. 1936)**

*Photo-Transformation 11/3/73*, 1973

Manipulated color Polaroid photograph, 3<sup>3</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>8</sub>

Whitney Museum of American Art, New York; Gift of  
Fred Mueller 78.97

*Photo-Transformation 11/6/73*, 1973

Manipulated color Polaroid photograph, 3<sup>3</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>8</sub>  
Whitney Museum of American Art, New York; Gift of  
Fred Mueller 78.96

*March 6, 1983 Panorama*, 1983

Polacolor II montage, 8<sup>3</sup>/<sub>8</sub> × 81

Whitney Museum of American Art, New York;

Purchase, with funds from the Howard and Jean  
Lipman Foundation, Inc. 84.9

**Ilene Segalove (b. 1950)**

*Close, But No Cigar*, 1976

Eight black-and-white photographs mounted on  
boards, 30 × 20 each

Collection of the artist

**Cindy Sherman (b. 1954)**

*Untitled Film Still #11*, 1978

Black-and-white photograph, 8 × 10  
Metro Pictures, New York

*Untitled Film Still #48*, 1979

Black-and-white photograph, 8 × 10  
Metro Pictures, New York

*Untitled Film Still #50*, 1979

Black-and-white photograph, 8 × 10  
Metro Pictures, New York

*Untitled Film Still #56*, 1980

Black-and-white photograph, 8 × 10  
Metro Pictures, New York

*Untitled #146*, 1985

Color photograph, 71<sup>1</sup>/<sub>16</sub> × 48<sup>3</sup>/<sub>8</sub>

Whitney Museum of American Art, New York;

Purchase, with funds from Eli and  
Edyth L. Broad 87.49

**The Starn Twins (Douglas and Michael Starn)**  
(b. 1961)

*Double Stark Portrait*, 1985–86

Toned silver print with tape, 52 × 52  
Collection of Mr. and Mrs. Paul Starn

*Double Portrait with Stairs*, 1987

Toned silver print with tape, 26 × 22  
Collection of Dr. Douglas Horst and Maureen Phillips

*Self-Portrait*, 1986–88

Toned silver print, 18 × 20  
The Beckman Collection



Bruce Nauman, *Untitled*  
from the series *Photograph Suite*, 1966–67



**Andy Warhol** (1925–1987)

*Self-Portrait (Camouflage)*, 1986

Acrylic and silkscreen on canvas, 80 × 76

The Estate of Andy Warhol, New York

**William Wegman** (b. 1943)

*Family Combinations*, 1972

Six black-and-white photographs, 11½ × 10½ each

Holly Solomon Gallery, New York

*Cup / Socks* from the series *Improved*

*Photographs*, 1979

Black-and-white photograph with silkscreen,

20 × 16

Holly Solomon Gallery, New York

*Untitled (Increase / Reduce)* from the series

*Improved Photographs*, 1979

Black-and-white photograph with silkscreen,

20 × 16

Holly Solomon Gallery, New York

**Francesca Woodman** (1959–1981)

*House, Providence #1*, 1975–76

Black-and-white photograph, 5¼ × 5¼

Estate of the artist

*Space² #5*, 1975–76

Black-and-white photograph, 5¼ × 5¼

Estate of the artist

*Then at one point I did not need to translate the*

*notes; they went directly to my hands,*

c. 1976–77

Black-and-white photograph, 7½ × 6¼

Estate of the artist

*Standwood, Washington, Summer 1979 #2*, 1979

Black-and-white photograph, 5½ × 5½

Estate of the artist

*MacDowell Colony, Peterborough, N.H.,*

*Summer 1980 #3*, 1980

Black-and-white photograph, 10¼ × 13

Estate of the artist

## Video in the Exhibition

**Vito Acconci** (b. 1940)

*Face-Off*, 1972

Black-and-white video with sound, 33 minutes

Electronic Arts Intermix, New York

**Laurie Anderson** (b. 1947)

*What You mean we*, 1986

Color video with sound, 21 minutes

Collection of the artist

**John Baldessari** (b. 1931)

*I Am Making Art*, 1971

Black-and-white video with sound, 19 minutes

Electronic Arts Intermix, New York

**Chris Burden** (b. 1946)

Excerpts from *Documentation of Selected Works*,

1971–75

Black-and-white and color video with sound,

35 minutes

Electronic Arts Intermix, New York

**Peter Campus** (b. 1937)

*Three Transitions*, 1973

Color video with sound, 5 minutes

Electronic Arts Intermix, New York

**Vanalyne Green** (b. 1948)

*Trick or Drink*, 1984

Color video with sound, 20 minutes

Collection of the artist

**Lynn Hershman** (b. 1941)

*Confessions of a Chameleon*, 1986

Color video with sound, 10 minutes

Collection of the artist

**Bruce Nauman** (b. 1941)

*Bouncing in the Corner #2*, 1969

Black-and-white video with sound, 10 minutes

Video Data Bank, Chicago

**Martha Rosler** (b. 1945)

*Semiotics of the Kitchen*, 1975

Color video with sound, 8 minutes

Electronic Arts Intermix, New York

**Michael Smith** (b. 1951)

*Go For It, Mike*, 1984

Color video with stereo sound, 5 minutes

Electronic Arts Intermix, New York

Whitney Museum of American Art  
Downtown at Federal Reserve Plaza  
33 Maiden Lane at Nassau Street  
New York, New York 10038

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Back cover: Bruce Nauman, *Eating My Words*  
from the series *Photograph Suite*, 1966–67

Below: Bruce Nauman, *Waxing Hot*  
from the series *Photograph Suite*, 1966–67



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